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EXHIBITION

of

ANCIENT CHINESE BRONZES

AND

EARLY CERAMIC ART



OCTOBER, 1928



YAMANAKA AND COMPANY

846 NORTH MICHIGAN AVENUE

CHICAGO, ILL.

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No. 1. Bronze Sacrificial Vessel, "I", with Cover *Chou*

A highly important bronze of the great Chou age. The vessel itself, on an oblong base or deep foot, which is cast in one piece with it, bare on both exterior sides and both ends the *t'ao-t'ieh* ogre features, boldly executed, also archaic dragons which appear on the upper and lower sections. Bold vertical ridges appear at the centres of the sides of all sections, and also on all corners save the rounded ones of the shoulders, at the front. At one end a loop handle with drop is surmounted by a bold animalistic head with spreading and curling horns. The animalistic cover is shaped with a bovine head with huge muzzle and curling horns at one end, the opposite end exhibiting the curling short stump of a tail. Down the back of the neck a short upright ridge extends from the crown of the head to the midbody, back of which the rump exhibits on its top the ogre features again, with ears and horns in bold relief, and an irregular nasal ridge. Very heavy greenish patina, and slight earthy incrustations. Incised inscriptions on interior of bottom of the vessel and within the cover.

Height, 13 inches; Length, 15¼ inches

[Illustrated]



No. 1. Bronze Sacrificial Vessel, "T", with Cover

No. 3. Bronze Large Beaker *Chou*

Conventional form, the top and bottom sections smooth and coated with a silvery and blackish patina in the sections where the metal can be seen, the large expanse of covered surface being coated with a dense and heavy greenish patina. The decoration is confined to the third and middle section, and consists of elements of the ogre features boldly executed and in prominent relief, with incised thunder-scroll background. All the decoration is confused by the dense incrustations of thick greenish patina, relieved by small expanses of silvery blackish patina. The incrustations continue within.

Height, $9\frac{1}{4}$ inches; Diameter, $7\frac{1}{2}$ inches

No. 4. Bronze Sacrificial Vessel, "Yu",
of Bird Form *Chou*

Long, expanded, pear-shape body, on four short feet. Dome cover, with a bird's head projecting from either end. On top, a knob handle, to the cover. For the vessel a heavy bail handle with a strange bird's-head at either end. The bail handle bears conventional ornament, incised and in relief, and the body of the vessel and its cover bear further ornament in relief. The feet are ornamented by incision. Wholly encased in a rich dark green patina, with occasional earthy encrustments.

Height, $8\frac{1}{2}$ inches

[Illustrated]



No. 4. Bronze Sacrificial Vessel, "Yu", of Bird Form

No. 5. Bronze "Ku", or Beaker *Chou*

A graceful beaker, tall and slender, the top section long and expanding, the mid-section having a very slight expansion, and the bottom section of moderate depth and slightly spreading. On the mid-section the *t'ao-t'ieh* ogre features with two slight vertical ridges on opposite sides, between small bosses of ocular suggestion, intervening decoration being the thunder-scroll. Above and below the slight enlargement of this mid-section the cylindrical body is encircled by five slight ridge-rings. Brilliant black patina and broad patches of dense greenish patina with mixtures of grayish earthy incrustation. Incised inscription within foot.

Height, 8¾ inches; Diameter, 5½ inches

No. 6. Bronze Sacrificial Tripod Dish
with Cover *Chin*

Circular, with deep ovoidal body. Three cabriole legs with monster-heads and club feet. Two large upright loop handles. Low dome-shaped cover with upright ring finial and surmounted by three short upright animalistic scrolls. Entire body surrounded by two deep bands of incised angular scroll, separated by a half-round rope-molding, the coils indicated by incision. The handles also deeply incised with angular scrolls. Similar scroll motives adorn the cover, in bands separated by half-round rope-mouldings. A rugged and bold example of incised decoration throughout. Areas of smooth brownish patina and large areas of thickly encrusted greenish patina and earthy accumulations. On the interior large areas of cerculean patina.

Height, 11½ inches; Diameter, 11 inches

No. 7. Bronze "Chüen" Chou

A tripod of inverted-helmet shape, with long wide spout (without top) at one side of the deep crown of the inverted helmet, at each side of which a short post topped with a hat-shaped finial. Opposite the spout a pointed upward-and-outward projection. At one side a loop handle with a dragon-head in relief over its upward curve. The three spreading feet are of spear-head shape. The main decoration, incised and in relief, displays the features of the *t'ao-t'ieh* ogre, with small bosses for the ocular elements, and three vertical ridges of exaggerated nasal suggestion. Covered on both exterior and interior by dense and thick incrustation of a blackish and greenish patina.

Height, 8½ inches; Broad diameter, 6¾ inches

[Illustrated]



No. 7. Bronze "Chüen"

No. 8. Bronze Full-bodied Beaker *Chou*

Conventional shape, of broad proportions, high upper section and deep mid-section, and spreading foot. Four line-rings encircle the body prominently above and below the deep mid-section, which carries a decoration of the ogre features prominently executed, but the features largely obliterated by the thick incrustations of dense greenish patina. In places the patina is smooth and less thick, and on the interior black and silvery. Incised inscription on base, within.

Height, $7\frac{1}{2}$ inches; Diameter, $6\frac{3}{4}$ inches

[Illustrated]



No. 8. Bronze Full-bodied Beaker

No. 9. Bronze Beaker *Chou*

Conventional form, gracefully proportioned, with the lower and mid-section comparatively short and the top-section deep and with restricted expansion. On the lower and mid-section four vertical ridges, with details including ancient ogre features. Horizontal line-ridges encircle the body of the vessel above and below the mid-section. On the top-section four long and slender banana-leaf panels are modeled in outline-relief. Heavy greenish patina accumulated from burial.

Height, 11¼ inches

[Illustrated]

No. 13. Bronze "Ting", a Sacrificial Vessel *Chou*

A deep oblong vessel, with enlarged geometrical lip, from which arise two loop handles. The body rests on four tubular legs which are deeply incised with conventional decoration. The deep body of the vessel is marked by eight pronounced ridges, one at each corner and at the middle of the sides and ends. Those at the corners carry incised ornamentation. The sides and ends between them carry the boldly executed features of the *t'ao-t'ieh* ogre on an incised background of thunder-scroll. A superb dish. Coated with a dense and agreeable patina of greenish hue and wide-spread grayish earthy incrustations.

Height, 10½ inches; Width, 6¼ inches

No. 14. Bronze Bowl with Handle *Chin*

Circular bowl with ovoidal sides and slightly rounded bottom, and bail handle attached by bold thick plates at the sides. The handle has flattened boundaries to its curves; the bowl is otherwise unadorned. Exterior and interior coated with a dense greenish patina, with occasional patches of smooth blackish patina of quiet brilliancy.

Diameter, 6¼ inches

No. 15. Bronze Candle Stand *Han*

A square base with expanding angular short legs supports on its raised table-top a smaller square dish raised on four short cabriole legs with hoof feet. The dish is shallow with straight sides and a narrow expanding flat rim. A conventional bird on the larger table, its beak grasping the rim of the smaller dish and its body and spreading tail so flattened and curved downward as to form a convenient handle. (One leg of large table repaired.) The whole covered with dense green patina and grayish earthy incrustations.

Height, 4 inches; Length, 4 inches; Width, 3½ inches

No. 16. Bronze "Ho", a Sacrificial Dish,
with Cover *Chin*

A large circular dish with ovoidal sides, resting on three short legs with monster-head knees. It has a short monster-headed and expanding recurved spout, and a handle opposite in form of a dragon, the dragon being modeled in the round, his tail extended. The circular and low-mounded cover is surmounted by a grotesque bird as a finial, the bird being chained to the dragon's neck. Covered with a fine, dark and smooth patina, and occasional grayish earthy attachments.

Height, 10 inches

Diameter, 10 inches; with handle and spout, 15 inches

[Illustrated]



No. 16. Bronze "Ho", a Sacrificial Dish, with Cover

No. 17. Bronze Incense Burner T'ang

A circular shallow saucer-like top, lightly incised with the figure of Shou-lao, is borne on an openwork body of ovoidal shape in which the standing figures of the eight immortal appear. This is supported on a spreading hexagonal foot also in openwork, which has a short spreading base. The whole encrusted with a dense greenish patina, except that the interior of the saucer is partly exposed where the incrustation is worn away.

Diameter, $4\frac{1}{2}$ inches; Height, $3\frac{1}{2}$ inches

No. 18. Bronze Sacrificial Vessel Chou

Oblong, with geometrical expanding lip and two upright loop handles. Four long straight cylindrical legs with monster-head knees. At each corner a ridge. Decorated on all sides with bosses surrounding a restricted plain area, over which looks down a small monster-head from which issues scrolls. Within, an inscription. Heavy green and smooth brown patina.

Height, $9\frac{1}{4}$ inches; Length, $6\frac{3}{4}$ inches

No. 19. Bronze Animal Statuette Chou

A standing deer on a light oblong plinth. Modeled heavily in bronze of great weight, and supported on all four feet. Its head is thrown well back and its short tail is curled at its back. Almost wholly coated by dense incrustations of thick greenish patina, with here and there a small patch of smooth surface disclosing blackish and smooth patina.

Height, $4\frac{1}{4}$ inches; Length, $4\frac{1}{2}$ inches

No. 20. Bronze Door Ornament *Six Dynasties*

Executed in openwork and in high relief in dragon-motive. The back-plate is generally square, with the upper part in openwork and in the lower part the dragon features prominent in high relief. This supports a ring (detached) displaying a different dragon motive, all in relief. Completely covered with heavy dark green patina and grayish earthy incrustations. Has stand for display.

Length, 7¼ inches

No. 21. Bronze Incense Burner *Han*

In the form of a statuette of a tiger, crouching on its hind feet, and with body raised somewhat on its fore legs. Its head is thrown back and the wide-open mouth grips a short open cylinder. Its elongated tail curls above its back in a long sweep and its curled tip nearly touches the back of the beast's head. Dense green patina and grayish earthy incrustations.

Height, 4 inches; Length, 5½ inches

No. 22. Gilt Bronze Incense Burner *Han*

An ovoidal cup or bowl with two ring handles (one missing) is borne upon a bulbous standard based on a broadly spreading foot. The cup is surrounded by three meridional rings, the central one being the more expanded. The ring-handles swing from monster-heads. The ovoidal openwork top or cover exhibits the figures of dragons, and has an upright fixed-ring at the centre which no doubt at one time supported another ring-handle. Greenish patina and dense earthy incrustations.

Height, 4¾ inches; Diameter, 4¾ inches

[Illustrated]



No. 22. Gilt Bronze Incense Burner

No. 23. Gilt Bronze Buddhistic Statuette

Six Dynasties

Standing figure of the Buddha, on a square platform raised on a small base with four spreading corner-legs. The Buddha stands upon a lotus base of inverted form, and his robes rolled together at either side touch the surface of the smaller table-base on which he stands. He holds out in both hands Buddhistic symbols. He is fully clothed in long flowing robes and wears his hair dressed in a top-knot. Back of him is an immense palmate halo, its scrolled flowers and flames modeled in relief and picked out with rings of small bosses. Sundry attachments of earthy accretions and greenish patina.

Height, 11½ inches

[Illustrated]



No. 23. Gilt Bronze Buddhist Statuette

No. 28. Pair Silver-colored Pottery Birds *Han*

Web-footed water-birds, a large male and a smaller female, both standing. Covered originally with a blue glaze of turquoise variety, which is now almost entirely overlaid with a dense incrustation of silvery patina and grayish earthy deposits.

Heights, $8\frac{1}{2}$ and $7\frac{1}{4}$ inches; Lengths, 11 and $8\frac{1}{4}$ inches

No. 29. Large Pottery Fire Bowl *Han*

Ovoidal body with deep spreading foot in one side of which is a good-sized rectilinear opening. On the rim three raised projections pointing inward. These fire bowls were used for cooking, the three projections serving as base for a receptacle posed upon them, and the rectilinear opening in the foot serving as an entrance for the fuel. Coated with a turquoise-green glaze now almost wholly given to a thin and delicate silvery patina.

Height, $4\frac{3}{4}$ inches; Diameter, $6\frac{1}{4}$ inches

No. 30. Pottery Statuette Wei

Standing figure of a Court officer, on a small plinth. Large, full trousers encase his legs below the elaborate coat which wraps his upper body, is belted, and is cut with a low and open neck. He wears a tall cap with large pendant, which conceals his ears. He has a pleasant, smiling face. With left hand at his belt, his right hand is extended somewhat from his side. The quiet polychrome coloring is dimmed almost to extinction by the decay due to burial.

Height, 23 inches

No. 31. Pottery Statuary Group Wei

Figure of a Tartar Warrior mounted on a stout but short-legged horse. His apparel and his horse's trappings are simply decorated with a flowing incised line at the borders, and the horse's mane is modeled in relief. The horse stands with all four feet firmly planted on a simple plinth. The usual quiet colors of the period are all but obscured by grayish earthy incrustations.

Height, 10 inches; Length, 11 inches

No. 32. Set of Four Figurines Wei

Female musicians, all seated on their heels, with knees extended before them. Three hold their instruments, the fourth appears to be thinking, left arm folded across her breast, the right elbow resting on it, while the right hand is raised and held well before her, below her chin. All the women are of serious cast of countenance and all wear topknots. The characteristic colors of the period—soft greenish-blue, and vermilion—are disclosed with whitish areas, but are obscured by dense earthy incrustations.

Heights, 8 inches to 8¾ inches

No. 33. Pottery Figurine Wei

A tall graceful young woman, a dancer, is modeled standing and leaning to her left and slightly backward, her feet firmly planted and somewhat spread apart. She wears the great shoes with the upturned toes of the period, and the close-fitting gown with high waist and flowing sleeves. Her lowered left shoulder lets her left arm swing clear of her body until it touches it again at her knee, whence the flowing sleeve trails to the ground. Her right arm is raised above her shoulder, the elbow flexed, and the sleeve falls before her breast to her waist. Her hair is dressed on a bifurcate topknot and her modern face smiles pleasantly. Her rich garments are vermilion and a soft bluish-green, with touches of white. Has stand.

Height, 12¼ inches

[Illustrated]



No. 33. Pottery Figurine

No. 34. Pottery Figurine: a Musician *Wei*

A tall, robust and dignified young woman, her face disclosing a quiet smile, is depicted holding an hour-glass drum in her left arm against her side. Her right hand is brought across her breast to beat it. Her rich clothing is soft vermilion and greenish-blue, and bits of gold sparkle at her shoulder. Her hair is dressed in a very small topknot.

Height, 14¼ inches

[Illustrated]



No. 34. Pottery Figurine: a Musician

No. 35. Pottery Figurine *Wei*

The graceful figure of a great Court lady, bowing with majestic dignity, and a corresponding restraint, bending from the hips, and with left arm extended slightly toward her left and forward, and right arm flexed at the elbow and held before her. She looks, as she bows, somewhat toward her right, with perhaps a bit of haughtiness. She has the polite shoes with the large turned-up toes, and an artistic headdress moderately high. Her robes of soft greenish-blue and vermilion, with touches of white, are partly covered by grayish-earthy incrustations. Has stand.

Height, 12½ inches

[Illustrated]



No. 35. Pottery Figurine

No. 36. Bull Cart and Harnessed Bull Wei

One of the passenger carts in which thousands of Chinese live, just as other thousands live always in boats on the rivers. The oblong frame of the cart is bordered by a low solid rail, in which an opening for entrance is guarded by two posts. The house has an entrance at front and back, an arched window at either side, over which are projections from the round-arched roof, which also has other projections at front and back over the entrances, and is surmounted by a sort of chimney. The roof is traversed by three pairs of incised lines for simple ornamentation, and the chimney-roof and the exterior of the house at the rear end are further incised ornamentally. Thin glaze of white with trimming of slate-color. The wagon-frame has been reconstructed of teakwood, but the original pottery wheels are attached to it, and retain some their original glaze and coloring.

The bull stands on a small plinth and bears its great head-collar, modeled in bold relief, to which are attached the long thills or traces, likewise modeled in relief, and connected by strap-work across the bull's back. Glazed in white, the great head-collar or yoke is vermilion.

Height of house, $5\frac{1}{2}$ inches; Length, $6\frac{1}{4}$ inches

Diameter of wheels, $3\frac{1}{2}$ inches

Height of bull, $5\frac{3}{4}$ inches; Length, $6\frac{1}{2}$ inches

Total length, $12\frac{3}{4}$ inches

No. 37. Pottery Female Band of Two Dancers
and Eight Musicians *T'ang*

Each figure is based on its separate plinth. The dancers are in very graceful poses, each on one knee with the other foot stretched forward and resting on the plinth beneath the dancer's outspread skirt. Their arms are outspread, one arm pointed forward and one to the rear, and the pose of the long loose sleeves emphasizes the dancers' graceful motion. Each dancer has her hair dressed in two waves or topknots. The musicians are playing the lute, the flute, and other instruments, and some are merely gesticulating with their hands and arms. All of the figures retain color in various degrees in their costumes and in their high and artistic headdresses. The women are all comely and expressive of ready animation, though all are seated.

Height of dancers, 8 inches; Armspread, 9 and $9\frac{3}{4}$ inches

Height of musicians, $5\frac{1}{2}$ inches

The plinths are 3 by $3\frac{1}{2}$ inches, each

No. 38. *T'ang*

Group of eight figures of girl musicians, seated, and each with a different instrument. Soft creamy-white body unglazed but with red segments and traces of black and green.

No. 39. Pair Pottery Prancing Horses T'ang

Each posed on an oblong plinth, which supports three of its legs, while the left fore foot of each is poised above it. The horses bear saddles and bridles. The saddles and saddle-blankets are modeled in relief. One horse has its head lowered to nip its right fore ankle, the other stretches its neck toward the right but its open mouth is well clear of its leg. Saddles and blankets retain patches of green, vermilion and white color.

Heights, $7\frac{1}{2}$ inches; Lengths, 13 and 14 inches

No. 40. Globular Jar T'ang

With short neck, large spreading mouth and everted lip, and short expanding foot. Coated with a variegated glaze of the T'ang three-color variety, the adornment distributed in groups of small and irregular discs. Some attachments of grayish earth.

Height, $8\frac{1}{4}$ inches; Diameter, 9 inches

No. 41. Pottery Statuette T'ang

Figure of a great lady seated on a stool broadly of hour-glass pattern. Her features are large and not uncomely and she wears her hair in two widely separated large puffs. Her left hand rests on her knee and her right hand is brought to the centre of her breast where it grasps a pendent streamer. Her gown, the waist décoletté, is of striped material, in blue, a burnt yellow and creamy-white. A few grayish earthy attachments, and a vestige of color in the face.

Height, 11 inches

No. 42. Pottery Animal Sculpture *T'ang*

Standing figure of a hound, its four feet resting on a plinth with open centre. Long hind legs and shorter forward ones. Large mouth (closed) and long ears drooping. Splash glaze of yellow mottled with burnt tones, white and green. On the base, earthy accumulations.

Height, 5½ inches; Length, 7 inches

No. 43. Pottery Beaker *T'ang*

With globular centre, bell-shaped foot, and expanding neck with flaring and foliated lip. Conventional decoration, modeled in relief in the paste, in three excised areas encompassed by plain moldings. Covered with crackled turquoise-blue glaze of soft brilliancy, partly stained by decay, which stops in irregular flow above the foot.

Height, 8¾ inches

No. 44. Pair Chün-yao Bowls *Sung*

Of conventional flower-pot shape; deep and ovoidal, with expanding flat brims, foliated in accordance with the twelve foliations in the form of the body. The Chün-yao glaze most exquisite and brilliant, and rich in the characteristic coloring; the coloring varying in the two bowls, one of them exhibiting a greater proportion of the bluish tones than does the other, in which the deep red is dominant. At the bottom of the interior and also on the exterior of the bottom, five spur-marks in star shape, one mark in one of the bowls being pierced through the paste. Incised underneath the foot the legends: Used in the San-yu-hsüan (Three-friends house) pavilion of the Chien-fu-kung (Establish happiness) palace.

Height, 5½ inches; Diameter, 8½ inches

[Illustrated]



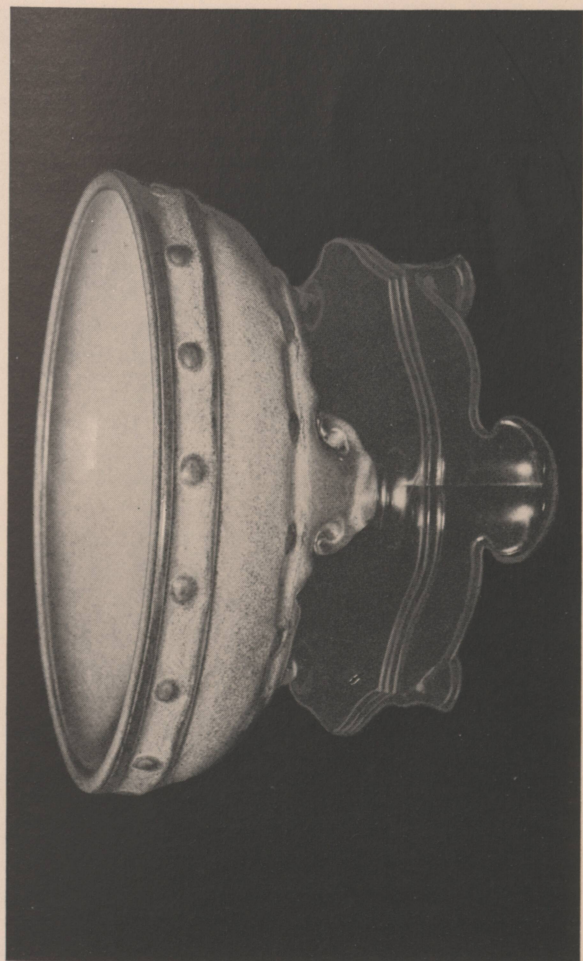
No. 44. Pair Chün-yao Bowls

No. 45. Chün-yao Dish *Sung*

Drum-shaped tripod bowl, the ovoidal bowl supported on three sceptre-head feet. Under the well-modeled rim, a ring of well-modeled bosses, and a similar ring of bosses on the under-curve of the body, just above the foot. Underneath bottom, the incised mark *Ch'i* (7).

Diameter, 6¾ inches

[Illustrated]



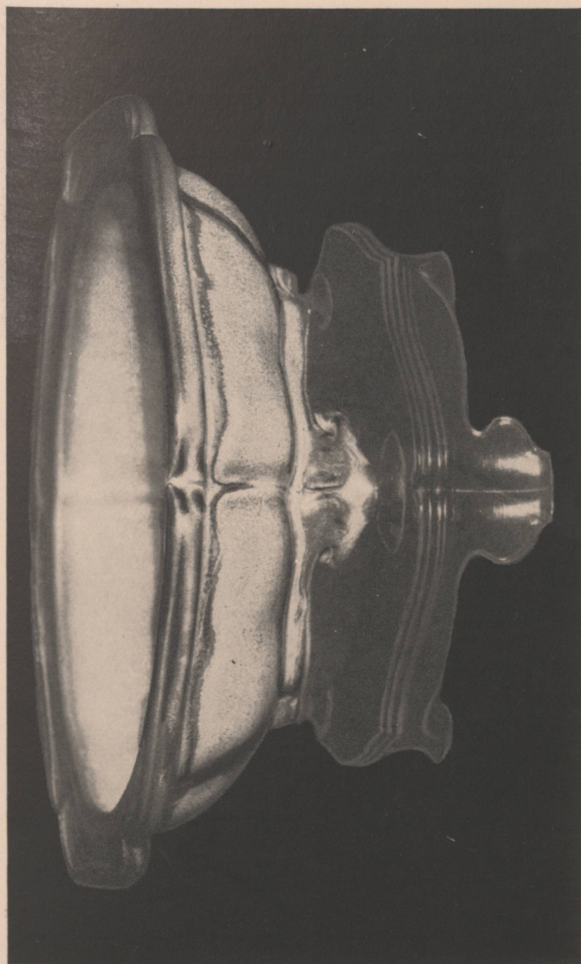
No. 45. Chün-yao Dish

No. 46. Chün-yao Tripod Dish *Sung*

Perfect and exquisite. A circular and ovoidal bowl, foliated, on three *ju-i* feet most carefully modeled. Expanding flat brim with molded edge. Exterior clothed in a most exquisite Chün-yao glaze with its deep rose hue modified by the minute turquoise disclosures, on the exterior, and the interior of the bowl given wholly to the turquoise suggestion. Underneath foot, the incised mark *Pa* (8) and a circle of 15 light spur marks. Has stand.

Diameter, 8 inches

[Illustrated]



No. 46. Chün-yao Tripod Dish

No. 47. Chün-yao Dish *Yuan*

Ovoidal on a short unglazed and slightly expanding foot. Interior and exterior clothed in a fine and brilliant Chün-yao glaze, the reddish mottlings on the interior exhibiting lighter splashings which are in their turn suffused with minute darker fleckings. The lower part of the exterior about the foot exhibiting the paste, not being covered by the glaze. Has stand.

Diameter, 7 inches

[Illustrated]



No. 47. Chün-yao Dish

No. 48. Tall Pottery Bottle *Sung*

Ovoidal with flat foot and high and narrow shoulder, short incurvate neck, and small mouth with deep, convergent lip. Coated with a smoky-tan glaze of soft brilliancy, over an all-around decoration of conventional petal-form figures incised and modeled in the paste. Encircled at shoulder and neat foot, and also about half-way between, by pairs of lightly-incised rings under dark glaze.

Height, 15 $\frac{3}{4}$ inches

No. 49. Tall Pottery Bottle with Cover *Sung*

Lung-chüan ware. Ovoidal, on a bold foot slightly convergent. High shoulder and wide slightly-tapering neck, with wide expanded mouth. Low hat-shaped cover, surmounted by a seated bird with its wings slightly spread before its upright tail. The upper half of the body of the bottle is plain, the lower half shaved in narrow vertical flower-petals. Perched on the shoulder is a bird, and back of it a crouching dog, and encircling the balance of the shoulder is a large quadruped; all in bold relief. Clothed in a rich celadon glaze with large bold crackle. Has stand.

Height, 9 $\frac{3}{4}$ inches

No. 50. Tall Pottery Bottle *Sung*

Ovoidal, on bold foot, and with high rounded shoulder in three ornamental sections in solid formation; short neck, wide and straight. Cover hat-shaped, with seated-rabbit finial. Lower half of body modeled in deep floral petal-form. Partly encircling the shoulder, a dragon modeled in high relief, with a bird and another object, similarly modeled, ahead of it. Clothed in a brilliant monochrome glaze of pure celadon tone. Has stand.

Height, 9 $\frac{3}{4}$ inches

No. 51. Ovoidal Bowl with Teakwood Cover . . . *Sung*

Lung-chüan ware. Wide mouth; broad foot, indented within. Above the foot and also below the mouth surrounded by a ring of bosses having floral decoration. Body encircled, between the rings of bosses, by a deep band of conventional ornamentation of lotus motive, modeled in relief, and on the interior a single blossom similarly modeled. Has teakwood stand.

Diameter, 5 inches

No. 52. Celadon Bottle with Cover . . . *Southern Sung*

Ovoidal body on bold slightly-spreading foot; high, rounded shoulder and wide, somewhat tapering neck. Hat-shaped cover with flaring hexifoil rim and blossom-finial. The decoration is roughly in a conventional lotus motive, executed under the glaze, by incisions of varying depth. Shoulder-border of rude crescents, lightly incised.

Height, 12 inches

No. 53. Pottery Jar with Cover *Sung*

(Cover slightly fractured at one point.) Inverted pear-shape; cover hat-shaped, with blossom finial. Cover modeled in lotus motive, and shoulder and body of jar modeled in accord. Clothed in a turquoise-blue glaze, largely silvered over with incipient decay.

Height, 6½ inches

No. 54. Seated Figure of Hotei, the Happy
and Smiling *Ming*

He is seated in easy position, clad in flowing robes, which fall away and expose his rounded and well-filled stomach. His right hand rests on his upraised right knee, a rosary hanging from his wrist. His left leg is folded inward at the knee, which rests on the ground, and his left elbow rests on a support. In his open left hand he holds a peach of longevity. Fuchien ware with its rich and luminous cream-white glaze. A perfect specimen of this highly prized ware. Has teakwood stand.

Height, 6¼ inches; Width, 6 inches

[Illustrated]



No. 54. Seated Figure of Hotei, the Happy and Smiling

No. 55. Pair Fuchien Teabowls *Ming*

Ovoidal with short foot. Perfect examples of this rich and highly prized ware. Surrounded by a band of angular scroll, including swastika figures, in relief under the glaze, beneath a border of the thunder-scroll incised and in relief, and above a base-border of slender petal design similarly executed. Clothed throughout in a brilliant glaze of rich cream-color. Have teakwood stands.

Diameters, $3\frac{7}{8}$ and 4 inches

No. 56. Marble Statue of Buddha *Wei*

He is seated on a throne and facing full front, his hands in an attitude of preaching, the right hand raised and the left turned downward, both with palms outward. Back of him is a great conventional halo, incised with cloud-scrolls. His flowing cloak, open at the neck, is also incised, and its folds modeled in relief. Warm and smooth creamy-brown patina.

Height, $11\frac{7}{8}$ inches

No. 57. Marble Sculpture *Wei*

Head of Buddha, detached from a large sculpture possibly a sculptural group. He has the large ears of wisdom, the proportions not greatly exaggerated, and his countenance wears that baffling yet fascinating smile often found in these religious sculptures. High mounded headdress which has at sometime been covered with dull dark green paint. The eyebrows, too, have at an early day been darkened with paint, and the features made flesh-color, but they now wear a dark patina. Mounted on a teakwood stand with background.

Height of marble, 8 inches

Height of stand, 13 inches; width, 8 inches

No. 58. Marble Devotional Tablet . . . *Six Dynasties*

A striking sculpture, representing the Buddhistic Triad surrounded by priests, disciples and attendants. Back of the Buddha are two priests. The other members of the Triad hold lotus flowers, and all of the group are mounted on lotus flowers. In front are the disciples, standing, flanking two lions. This entire group of nine figures besides the lions is carved in high relief within a deep recess. At either side of the recess are narrow columns, whose faces are carved in relief with conventional designs. The arched top above the recess is boldly carved in relief with the figures of two angels, also with festoons and floral designs, above which the arched roof reveals a small figure of Buddha in the shallow recess of a pointed arch. Above this a great curved arch is formed by the entwined bodies of two dragons, which spans the groups below. At the base of the arch and below its recess the front surface of the base is carved in bold relief with the figures of two guardians and two devotional attendants at either side of an incense burner in lotus motive. On the broad oblong base supporting the whole is incised some ancient inscription not now decipherable. In the interior of the great arch are disclosures of ancient light paint, while the various figures have a rich and brilliant blackish patina.

Height, 16¾ inches; Width, 9½ inches; Depth, 5¾ inches

No. 59. Statue of Kuan-yin, Goddess of Mercy . . . *Sui*

Marble, painted, the paint largely vanished but considerable vestiges of the vermillion remaining. Elsewhere the exposed marble has a blackish patina. The goddess is fully clad, her bare toes projecting below her narrow skirt. She stands on a circular base. Her long rosary, intricately carved in relief, is draped about her shoulders and her whole body. Her arms are bent at the elbow and in her left hand she holds the holy water bottle. The right forearm and hand are missing. Her necklace is carved in relief, its jewels and ornaments adorning her breast. Her elaborate headdress is carved in relief with jewels and flowers, and short streamers fall upon her shoulders. She wears her usual benign expression and glances calmly downward. Mounted on a wooden pedestal.

Height, 40 inches; Width of pedestal, 49 inches

No. 60. Marble Statue of Buddha, Painted . . . *T'ang*

Marble standing figure on a circular base of the same material, carved in one with the statue. The Buddha stands very erect and has a severe expression. His long tight robes fall to the base, where his bare toes are exposed. The right breast is also exposed. His right arm falls at full length close to his side. The left arm is sharply bent at the elbow and the hand is missing. His draperies were painted white, trimmed with vermillion, and where the marble is exposed, including the head, breast and right arm in parts, the exposed stone has a fine and soft grayish patina. Has wooden pedestal.

Height, 45 inches; Width of pedestal, 54 inches

No. 61. Marble Bust of Buddha: a Fragment . . . *T'ang*

From the Tien Lung Shan mountain cave, Shan-hsi Province. Marble with a light grayish patina, and a smooth brownish patina where the human hand has much passed over it, as on the brow. The Buddha's face is very expressive. His head is slightly inclined forward and his eyes are consequently directed somewhat downward. His headdress is a smooth topknot, and back of his head is a halo. His robe is in loose folds, conspicuous on his left breast, the right breast being exposed. His arms hanging straight at his sides are broken off squarely above the elbow, the line of breakage across the body. Slight vestiges of early painting remain. Mounted on wooden pedestal.

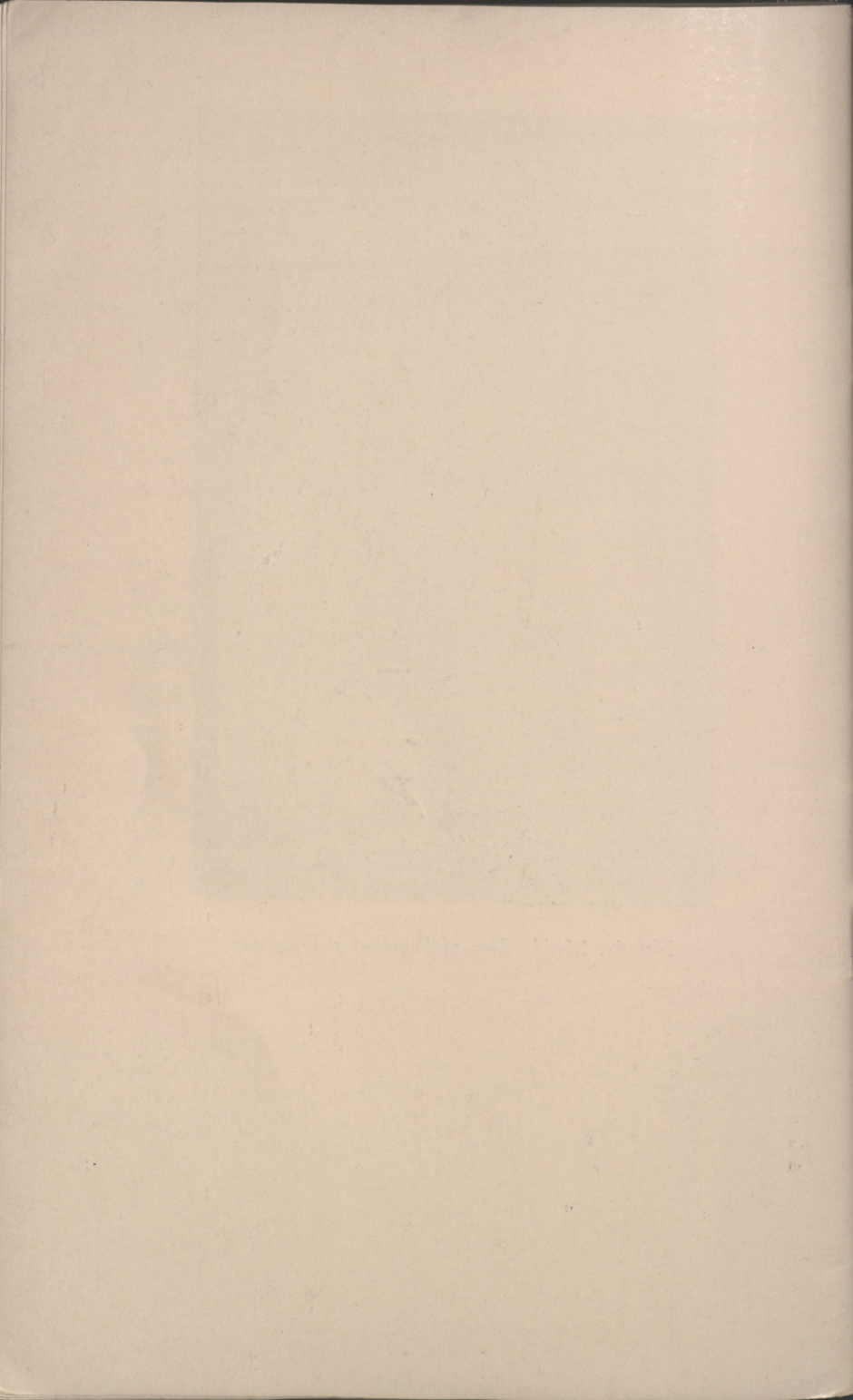
Height, 24 inches; Width, 18 inches

Width of pedestal, 32½ inches

[Illustrated]



No. 61. Marble Bust of Buddha: a Fragment





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